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American Art News

VOL. X, No. 24.

Entered as second class mail matter,
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MARCH 23, 1912.

12 Pages.

SINGLE COPIES, 25 CENTS.

EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhrer, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.
Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.
Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare original etchings.

Germany.
Julius Böhrer, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

MORGAN TREASURES VALUE.

A cable from London to the "N. Y. Times," gives the official valuation of the J. Pierpont Morgan treasures shipped to New York during February as \$3,750,000.

The *Celtic*, due to-day, brings another shipment of the Morgan art treasures—this time the collection of silver, long on exhibition in the South Kensington Museum.

PRIME DIDN'T BITE.

A butler in London named Haining has in his possession two pictures which he claims are by Le Sueur, and which he says he picked up for \$20. Haining told a "N. Y. Times" reporter in London that he had sold these pictures to Mr. William A. Prime of New York at a large profit. The latter when questioned here said that he never contemplated buying the pictures.

DICKENS CENTENARY SHOW.

Mr. Herbert Bailly, editor of the "London Connoisseur," is due on the *Campania* to-day to direct an art exhibition in the White Allom Co. Galleries, No. 19 East 52 St., in aid of the Dickens Centenary Fund. He is bringing with him a valuable collection of old masters, made through the co-operation of a committee of which Chief Justice Alverstone was chairman.

There are about eighty pictures, among them a portrait of the Duke of Cambridge, lent by his grandson, the Duke of Teck, and a portrait of the great Duke of Marlborough from Blenheim sent by the present Duke. Lord Denbigh is sending well-known pictures by Van Dyck and Gainsborough. Sir John George Tollemache Sinclair is lending a portrait of Lady Hamilton by Romney, and the portrait of his grandmother, Lady Sinclair, by Cosway. Lady Dorothy Neville has contributed a fine painting by Perro-neau, "A Lady Hunting." Other canvases include a Hoppner, lent by Lord Sheffield, and a collection of Hornthorsts, sent by Lord Carrick. There will also be shown early English masterpieces from some noted American private collections.

The Cunard Steamship Company is bringing the collection across without charge, and its free entry has been arranged through Collector Loeb. A special feature of the exhibition will be four period rooms—Georgian, William, and Mary, Chippendale—and an oak room from the Turin exhibition.

RECENT PRIVATE SALES.

Opinions differ as to the quality and importance of the portrait of Mrs. Charnock by Romney, recently sold by the Blakeslee Galleries to Mr. T. B. Walker of Minneapolis, but that it is an effective canvas cannot be questioned. The picture is well known in Europe, and was recently imported by Dr. Paul Mersch of Paris and shown for a time at the Brandus Gallery in the Windsor Arcade. The portrait comes last from the collection of Mr. Arthur Sanderson of Edinburgh, from whom it was acquired by Mr. Sedelmeyer, father-in-law of Dr. Mersch.

The sale of a portrait by Hoppner of the Duchess of Gloucester to Mr. Henry E. Huntington for a price not given, is announced by the Victor G. Fischer Galleries. The picture has not gone to the Metropolitan Club, as erroneously announced by the "Herald," but to storage, where, with other recent notable pictures purchased by Mr. Huntington, it will remain until the owner ships them to his beautiful country house at Pasadena, Cal.

OILS SOLD FOR DUTIES.

Secretary MacVeagh has confirmed the sale for customs duties at San Francisco of the Russian art collection exhibited at the St. Louis exhibition, to Frank C. Havens, of Oakland, Cal., at his bid of \$39,000. Of this amount \$19,000 comes to the government for duty.

This is the Treasury's final step in connection with the exhibit, which has been surrounded with many perplexing customs problems since it entered the country in 1907. The collection is said to be worth \$100,000.



KING PHILIP IV.



DUC D'OLIVARES.

By Velasquez.

Imported by Duveen Brothers and sold to Mr. Benjamin Altman for \$1,000,000.

Paris.

Charles Brunner—High-class pictures by the Old Masters.
Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Kleinberger Galleries—Old Masters.
Kouchakji Frères—Rakka, Persian and Babylonian pottery.
Reiza Kahn Monif—Persian antiques.
Steinmeyer & Sons—High-class old paintings.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Twelve of the charming decorative compositions by Bryson Burroughs, recently shown at the Folsom Galleries, New York, including the "Venus and Adonis" series, are on exhibition at the Cincinnati Museum.

A DEWING SOLD.

Thomas W. Dewing's "Lady in Gray" in the exhibition of the "Ten Painters" at the Montross Gallery has been sold to the Rhode Island School of Design at Providence for \$5,000. The frame on the picture was designed for Mr. Dewing by the late Stanford White.

MORGAN IN ROME.

Mr. J. Pierpont Morgan is in Rome where he went to meet Wm. R. Mead and Frank D. Millet, President of the American Academy of Rome to discuss the plans for the new home for the amalgamation of the Academy and the American School of Classical Studies. The building will be on the top of the Janiculum Hill.

The "London Times" says that one of the rarest of the books stolen from the Peterborough Cathedral, for the theft of which John Edward Tinkler, who is in jail there, is charged, was sold to Mr. J. Pierpont Morgan.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days. Loan exhibition of works by W. A. Coffin, Ben Foster and F. J. Waugh, to Apr. 21.

Cosmopolitan Club—Paintings by Julia Dewey and Josephine Wood, to Mar. 30.

C. J. Charles Gallery, 718 Fifth Ave.—Early English pottery.

City Club, 55 West 44 St.—Paintings by C. W. Hawthorne to Mar. 31.

Crosby & Co., Bway. and 74 St.—Early English watercolors to Apr. 6.

Folsom Galleries, 396 Fifth Ave.—Paintings by Henry G. Keller to Apr. 6.

Hodgkins Gallery, 630 Fifth Ave.—Early French drawings.

Katz Gallery, 103 West 74 St.—Paintings by Bolton Brown, to Apr. 6.

Kennedy's 613 Fifth Ave.—Etchings owned by late Sir Seymour Haden.

Keppel & Co., 4 East 39 St.—Etchings by Anders Zorn. Open Mar. 28.

Knoedler Galleries, 556 Fifth Ave.—Five centuries of prints. Watercolors by John S. Sargent and Edward Boit, Mar. 16-30, and portraits by Arthur Halmi, to Mar. 30.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Arthur B. Davies, to Mar. 30.

MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Eleventh group of artists to Apr. 1.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Annual Display "The Ten," to Apr. 6.

Moulton & Ricketts Galleries, 12 West 45 St.—Etchings by Howarth, Brangwyn, Fitton, Haig, and other moderns.

National Academy of Design, 215 West 57 St.—87th annual exhibition. Admission 50 cts. Open day and evening and Sunday afternoons.

National Arts Club—Etchings by E. T. Hurley.

Ovington Galleries, 314 Fifth Ave.—Paintings by Richard L. Brown.

Photo-Secession Gallery, 291 Fifth Ave.—Drawings and sculptures by Henri Matisse.

Reinhardt Galleries, 565 Fifth Ave.—First exhibition of the National Association of Portraitists, to Apr. 6.

Salmagundi Club, 14 West 12 St.—Annual exhibition of oils to Mar. 31.

Tooth Galleries—537 Fifth Ave.—Recent paintings by Richard Newton, Jr., to Mar. 28.

Yamanaka & Co., 254 Fifth Ave.—Japanese color prints. Surimono to Mar. 31.

AUCTION SALES.

Anderson Galleries, Madison Ave. and 40 St.—The library of W. W. Allis of Milwaukee, Mar. 25-26 at 2.30 and 8.15 P. M.

Fifth Avenue Art Galleries, 1, 3 and 5 West 45 St.—Executors' sale of paintings, Mar. 28 and 29, at 8.30 P. M.

EXHIBITIONS NOW ON.

An exhibition of recent portraits by Arthur Halmi will open at the Knoedler Galleries, 556 Fifth Ave., on Monday, to continue through Mar. 30.

Harry Roseland is holding an exhibition of 25 canvases at a Fulton St. (Brooklyn) Gallery, through April 1. The artist has long been known by his characteristic and picturesque interpretations of the southern negro. The present display comprises, in addition to these well-known subjects, landscapes and ideal compositions.

Harriet Clark will hold an exhibition of recent miniatures at the Knoedler Galleries, 556 Fifth Ave., from March 25-30.

Pamela C. Smith's exhibition—of some 77 water-colors, drawings, and hand-colored prints, on at the Berlin Photograph Co.'s Gallery, are charmingly original, lovely in color, and show unusual imaginative qualities. Many of the works have been suggested to the artist by music, and they are sympathetically appropriate in rhythmic line and design. The works are decorative and have a quality of mystery which stir the imagination.

Miss Harriet Keith Fobes will hold an exhibition of hand wrought jewelry, and gems from India, Egypt and Sicily, at her Carnegie Hall Studio, Mar. 28 to April 1.

Richard Lonsdale Brown, a young colored boy, in whom George De Forest Brush has taken a keen interest, is holding an exhibition of water-colors at the Ovington Galleries, 314 Fifth Ave. The young artist,

who is still in his teens, shows a remarkable color sense and a rare natural poetical tendency. Until he met Mr. Brush last year, his only training had been in house painting, but some of his earliest achievements in water-color show great sympathy with and instinctive understanding of nature. The exhibition is of interest also as showing his rapid development under Mr. Brush's teaching. His composition is well thought out, and, although his brush is as yet timid, he shows the promise of a successful future. Mr. Ovington contemplates holding other exhibitions. His galleries are well-lit and conveniently located, and his project should meet with success.

Mrs. Jeannie Gallup Mottet recently painted a satisfactory portrait of Archdeacon Nelson of the Diocese of New York, for presentation by a number of friends. The portrait will ultimately become the property of the Cathedral of St. John the Divine.

An exhibition of pictures by Julia Dewey and Josephine Wood Colby is on at the Cosmopolitan Club through March 30.

Mrs. Anna Belle Kindlund is showing some of her delicate and sympathetic miniatures, which she calls "Portraits on Ivory," at her studio, No. 17 East 59 St. Mrs. Kindlund's work is marked by the same freshness of color and good expression which were noticed in these columns at the time of her last display in New York.

Clio Hinton Bracken is holding an exhibition of small sculptures at the Pen and Brush Club, 132 East 19 St., until March 24. It is an interesting little collection of portraits and various practical articles such as ash trays, lamps, ink wells, door knockers, paper weights, and book racks, modeled in artistic and graceful designs. There is an interesting portrait sketch of Richard Le Gallienne and a graceful presentment of Mrs. Ernest Thompson-Seton, also attractive bas reliefs and a portrait of Padewski.

Brooklyn Loan Exhibition.

The loan exhibition of portraits now on at the art rooms in Montague St., Brooklyn, is meeting with merited success. Throngs fill the gallery daily, and the Brooklyn Institute and "Little Italy" Association, under whose auspices the exhibit is given, are decidedly encouraged. The portraits are all of Brooklyn people, and the artists represented include the early Gilbert Stuart and the Peales to those of the present. There are groups by Irving R. Wiles, Hamilton Easter Field, Prince Pierre Troubetzkoy, Thomas Le Clear, Joseph Boston, the late Walter Shirlaw, Eugene Speicher, Otto Walter Beck, and a remarkably interesting old portrait of Casper Dreyer, Burgomaster of Bremen, by Cornelius Jansen.

Early English Water-colors.

An exhibition of twenty-five early English water-colors, collected by Mr. H. C. Dickens of London, is on at the Crosby Galleries, 74 St. and Broadway, through April 6. Some of the works date from the early part of the 19th century. It is a rare collection of beautiful examples of the schools they represent. There are works by E. Duncan, Charles Bently, L. J. Wood, Edward Radford, Claude Strachan, William Tydale, Bernard Evans, Leopold Rivers, William Edridge, Otto Weber, H. Allingham, Carlton A. Smith, F. W. Topham, Sam Auston, Edward Richardson, W. L. Leitch, Tom Lloyd, and F. I. Skill.

Japanese Prints at Yamanaka's.

The last of the series of exhibitions of Japanese prints at the Yamanaka Galleries, 254 Fifth Ave., opened Monday and will continue to Mar. 31. The collection includes 125 Surimono by Hokusai, Hokkei, Shunman, Gakutei and others.

Surimono were made for the purpose of gifts, during the latter part of the 18th and early 19th centuries and exchanged by the richer classes, for whom they were designed, at New Years and in the spring.

The surimono differs from the usual Japanese print in that it is embossed and on heavier paper with a poem inscribed and was never used commercially.

Among the many interesting examples shown in this collection are one by Hokkei, "A Happy Couple and a Palace Building," with two poems, descriptive of a Chinese legend and "A Romantic Party in a Boat in Dark Evening;" landscapes by Heroshigi and Shinsai (1810), both soft and delicate in color, a group of subjects by Hokusai, which includes an interior, a "Picnic Party," a turtle and plum blossom subject, typical of long life and good luck; "A Warrior," by Hokkei and "Ladies in the Study Room," by Yeishi.

The exhibition continues to prove of unusual interest to lovers of Japanese art.

Annual Salmagundi Show.

The annual exhibition of oils, the Salmagundi's most important "show," opened in the Club Galleries, 14 West 12 St., with a reception and private view, Mar. 15, to continue through Mar. 31. The exhibition this year is especially well chosen, as the works of many leading American artists are harmoniously grouped in this interesting and well-hung display. A larger number of painters than usual are represented, owing to the happy decision of the art committee to keep the frames within 2½ inches in width.

The place of honor is given to the late Charles Schreyvogel's "Going into Action." Among the more notable examples is Robert David Gauley's fine portrait of the late Charles Battell Loomis, awarded the Isidor prize, and one of Jonas Lie's strong river subjects, "Under the Bridge," which well exemplifies that individual "bigness," so characteristic of his work. "Old House on Sancon," is a delicious bit by Orlando G. Wales, full of sympathy and tenderness. There is a good example by Edward Pott-hast, "In the Canadian Rockies," and "The Rising Tide," by David Gue, is one of his typically good marines, while Gardner Symons' "Berkshire Hills—Winter," shows him at his best. W. Granville Smith's "October Landscape," holds its own as a companion piece to J. Francis Murphy's representative poetical example, a clear-aired landscape, fresh and green in color. Charles Warren Eaton's tonal and beautifully-painted "Back from the Sea," adds distinction to the exhibit. Examples by Paul King, Colin Campbell Cooper, Chauncy F. Ryder, George F. Macrum, Harry Townsend and Paul Cornoyer are all strong and distinctive.

"The Blue Jar," by John Ward Dunsmore, has clever craftsmanship and an accomplished method. There is good painting in J. Campbell Phillips's intended portrait of Guy Wiggins, but it falls far short of a likeness. Charles F. Naegle's "Still Life," has his always rich color, and is an interesting composition. E. Irving Couse's "The Spring," is effective. There are interesting works by Henry Mosler, William J. Whittemore, Will Rau, Jules Turcas, F. J. Waugh, Maurice Fromkes, Frank De Haven, Ivan Olinski, and John C. Johansen. "In a Dry Dock," by H. A. Vincent, is an original work, strong and fine in color; "Grief," by Charles P. Gruppe, has well-painted flesh and is an interesting composition; William E. Norton's "New York Harbor," is painted with rare sympathy and unusual knowledge of his subject, and there is a hunting scene which won the Samuel T. Shaw prize, \$500, by William J. Hays, that makes a strong appeal. Art lovers familiar with his small pictures will welcome also this larger canvas.

Other good works are by Gustave Wiggand, Augustus Vincent Tack, Frank A. Bicknell, R. M. Shurtleff (an excellent example), William Ritschel, Leonard Ochtman, George M. Reeves, Charles Bittinger, W. Merritt Post, C. R. Bacon, F. K. M. Rehn, Hobart Nichols, Carl Rungius, Henry W. Parton, W. O. Swett, Henry B. Snell, Guy Wiggins, Cullen Yates, E. Loyal Field, Fred. L. Thompson, G. Glenn Newell, Eliot Clark, Carleton Wiggins, Philip Goodwin, A. L. Kroll, A. G. Heaton, Benjamin Eggleston, Lewis Cohen, John Carlson, Addison T. Millar, A. T. Van Laer, William V. Cahill, whose "Red Book" took the Evans prize, F. Ballard Williams, and Carl M. Boog. L. Merrick.

Sargent and Boit Watercolors.

An exhibition of 45 watercolors by John S. Sargent, and of 50 works, also in the lighter medium, by his friend and associate, Edward D. Boit, are shown in the large lower gallery at Knoedler's, No. 556 Fifth Ave., through Mar. 30. The display is naturally attracting wide and deserved attention. Sargent has been devoting himself the past two years largely to travel and watercolor sketching, and the result of this diversion from his portrait work are these brilliant, flashing memoranda of sunlit days in Venice, Corfu, Genoa, Carrara and elsewhere in Italy. The collection has been sold *en bloc* to the Boston Museum. The typical, virile, bold and rapid brushwork of the man, and his rare sense of color and form are here presented in these inspiring and joyous works. It is unnecessary to describe them. Each and every one will have its own appeal to the lover of art and beauty.

The work of Mr. Boit, good and accomplished painter and facile worker in the lighter medium as he is, naturally suffers in comparison with that of such a master craftsman as Sargent, but his work deserves study and will give the wish for better acquaintance, even if it seems uninspired when one glances at the opposite Sargent wall of the gallery. Mr. Boit has found his subjects in New York, Paris, London, on the Italian lakes, in Venice and Tuscany. He draws strongly and paints with knowledge and sympathy.

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EXPERT OPINIONS UPON WORKS OF ART

MANY readers of the AMERICAN ART NEWS will from time to time come into possession of Pictures or Objects of Art which may be of considerable value.

The Expert Department of the BURLINGTON MAGAZINE has a special system of meeting such cases. On payment of a Preliminary Fee of Five Shillings (even this is remitted in the case of Annual Subscribers to the Magazine), the enquirer will be authoritatively informed whether the work of art submitted is of any considerable value. Should it prove valuable, a special opinion and guarantee from well-known experts can be subsequently arranged. Should it be valueless, no further expense whatever is incurred.

Full particulars sent on application.

EXPERT DEPARTMENT

The Burlington Magazine, Ltd. 17, Old Burlington Street, London, W.

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EXHIBITION CALENDAR FOR ARTISTS

CARNEGIE INSTITUTE, Pittsburgh, Pa.
Sixteenth annual exhibition.

Exhibits received.....Mar. 21-23
Press View.....Apr. 24
Exhibition opens.....Apr. 25

NEW HAVEN PAINT AND CLAY CLUB, 59 Elm St., New Haven, Conn.

Exhibits received.....April 1
Exhibition opens.....April 8
Exhibition closes.....April 20

AMERICAN WATER COLOR SOCIETY, 215 West 57 St.

Forty-fifth annual exhibition.
Exhibits received.....Apr. 12-13
Private view and reception.....Apr. 24

IN AND OUT THE STUDIOS

Alethea H. Platt and Mrs. A. H. Wyant will hold a joint exhibition at Mrs. Clara W. Parrish's studio in the Van Dyck, Monday evening, March 25, and the following Tuesday and Wednesday afternoons. The quality of Mrs. Wyant's work is well known and Miss Platt's Brittany and English cottages are placing her in the ranks of America's leading women painters. She is giving especial attention to American interiors, which she paints with sympathy.

William J. Potter, who left New York over a year ago to paint and study the English coast, has been working with success at St. Ives, Cornwall, and that his work has greatly improved is evidenced by some strong and truthful examples on view at the Katz Galleries. He will remain abroad another year, going to Paris next autumn.

J. Carroll Beckwith, accompanied by Mrs. Beckwith, returned from almost two years' absence in Europe on the *Lapland* last Monday. They will go to Chicago next week for possibly a month's stay, and on the way back will stop at Toledo to see the new Museum. They spent the winter of 1910-11 in Rome, last summer at Puy-de-Dome, France, and the past winter in Paris, and are not enthusiastic as to the winter climate either of Rome or Paris. They express themselves as delighted to be once more at home.

The Boston Museum of Fine Arts has bought Louis Kronberg's oil, "The Lady of Clan-Care," reproduced in this issue and recently shown in the exhibition of the Society of Odd Brushes, at the Boston Art Club Galleries. The picture, generally considered Mr. Kronberg's best work, has been hung in the long gallery.

Martha Walters gave a reception and tea at her studio, 15 West 67 St. last week. A number of her best canvases were viewed and admired by her artist friends, among them a group of more than twenty works intended for the West Chester, Pa., State Normal School exhibition which opens Mar. 27, and which will contain examples by representative artists. Miss Walter's group will comprise landscapes, figure subjects and portraits, all painted in her best manner and showing that strength and beauty of color which so ably characterize her work.

Prince Paul Troubetskoy, who has just arrived here from St. Louis, is to make a bust of John D. Rockefeller.

Mr. Samuel T. Shaw, donor for many years of the Shaw Prize Club's annual exhibition of oils, gave a dinner at the Salmagundi Club, last week, in honor of W. J. Aylward, winner of the Shaw \$500.00 prize last year. The souvenirs of these dinners are reproductions of the prize picture signed by the artist and the guests present.

At her Gainsborough studio, Content Johnson is showing a number of interesting canvases painted at Quebec during last summer. "An Old Champlain Market" is a strong work with lovely color and painter's quality. There is also an interesting head painted with directness and conviction. Her "Head of an Old Woman" was recently purchased by Mrs. Albert Bierstadt.



THE LADY OF CLAN-CARE,
By Louis Kronberg.

Purchased by the Boston Museum of Fine Arts.

At his studio, 147 East 19 St., Robert W. Chanler is painting a large decoration for Mrs. Harry Payne Whitney's home at Roslyn, L. I. The series comprises a low-toned panel for the dining room and a large decoration for the living room, representing scenes in mediæval times. There is an attractive-looking castle, in one corner of the canvas, and equipages and horses in graceful action in the foreground. Altogether a unique and original work. At his studio there is also a group of decorative screens, artistic in design and attractive in color.

Kenyon Cox gave the second of a series of lectures at the Metropolitan Museum recently on "The Uses of a Museum in Connection with Art Teaching in Public Schools."

ANNUAL ACADEMY DISPLAY.
(Final Notice.)

Although the general opinion among artists, regarding the present Academy Exhibition, is that it is "far below the average," there are to the layman many excellent canvases which merit mention. One of the "star" pictures in the display which add distinction to any exhibition is Granville Smith's "In the Surf" which fairly rings with truth and sincerity and is especially notable for its rich, superb color quality. Strong also is Jonas Lie's colorful, true and faithfully painted "Morning on the River" in the Middle Gallery. In this gallery there are also good works by W. H. Drake, Maurice Fromkes, F. S. Church, whose "Stowaway," is characteristically entertaining. E. L. Henry, who has two typical and interesting examples, and Frederick Mauhaupt, whose "Connecticut Road" is a superior landscape.

From Joseph Boston comes a strongly painted and well-lit landscape "Sand

historical and interesting record of a phase of New York life, now passed. There is, as usual, a good landscape by Robert W. Van Boskerck, "Bobbie of the Evergreens," and a poetical and sympathetic work by Carroll Brown.

The South Gallery.

The South Gallery is varied in character. It contains many good works, interspersed, however, with many of mediocre quality. In making the rounds of this gallery the visitor should pause before Carlton Chapman's thoroughly good stirring naval piece, "Battle of Cape Vincent," Hobart Nichols' "Sand Dunes," Francis C. Jones' "Sewing Lesson," Eliot Clark's lovely, sunny landscape "Under the Trees," J. Carroll Beckwith's "Portrait of his Wife," A. T. Van Laer's "Golden Hour," Richard Maynard's thoroughly good figure piece "In the Looking Glass" and Mrs. Watrous' "Portrait of Miss R.," an agreeable, well-composed and ably painted work.

Other canvases worthy of study are A. L. Groll's "Lake Louise," mentioned in the first review of the exhibition, Victor D. Hecht's "A Study," Arthur Parton's faithfully painted and truthfully portrayed "Autumn Morning," R. M. Shurtleff's really excellent canvas "Top of the Hill," Charles Warren Eaton's "Night," Emma Lambert Cooper's fine interior subject "The Village Bakery," in which there are life, movement and beauty of color, Chauncey Ryder's genuinely good "Iridescent Mist," Frederick Crane's broadly painted "Snow Patches," Robert Vonnoh's "Reflections," George Inness, Jr.'s "Before the Storm," Norwood MacGillvary's "Wine Enchantment," W. Merritt Post's "To the Open Sea," and Carleton Wiggins' "Mooing Cow."

In Academy Room.

Works of interest in the Academy Room are Henry Salem Hubbell's "Orange Robe," in whose company any canvas might feel complimented. There is a good cattle piece by Paul King, an interesting figure piece by Ivan G. Olinski, a faithful portrait by Marion Swinton, Hilda Belcher's delicious "Little Jane B.," and Ben Ali Haggin's equally delicious "Baby in Chinese Coat." A good portrait is Martha Walter's "My Niece, Katherine," Carl Rungius' "Children of the Sage," is a well painted landscape with cattle, while there is also a fine landscape by Gustave Wiegand.

Sculpture is notable for its absence in this exhibit. Scarcely 25 examples are shown and of these the most noteworthy are works by F. M. L. Tonnetti, Janet Scudder, Paul Troubetskoy and Enid Yandell.

L. MERRICK.

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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive,
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,

Publishers.

18-20 East 42d Street.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WERNICK, Secretary,
18-20 East 42d Street.

PARIS AGENT.—Felix Neuville, 5 Rue
D'Athènes.

PARIS CORRESPONDENT.—R. R. M.
See, 31 Rue Tronchet.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

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THAT "PICTURE NAIL."

The following clever editorial from a recent issue of the "N. Y. Evening Post," is well worth reading and study:

"The veteran critic and collector, Henri Rochefort, lately remarked of the price of pictures that it all depends upon the nail on which they hang. Applying the dictum to local conditions, if the nail is driven through the plush of a Fifth Ave. dealer, the dependent picture is appraised in five figures or in six; if the nail is driven through the plaster of some humbler establishment on a side street, the same picture is dear at three or four figures; if the nail belongs to a little dealer or an obscure auctioneer, the picture is worth whatever you will offer for it. In short, almost nobody buys pictures, and the startling prices that are daily recorded in the press are not paid for pictures at all, but for the glamor of accredited sales-rooms, the suavity of great dealers, or the notoriety of the former owners.

"Some recent events seem to bear out this rather cynical theory that the high prices are a result of pure snobbery. William M. Chase recently sold at auction a lot of canvases collected with the taste of one who is at once a great painter and an accomplished connoisseur. Well, this select lot of pictures, representing many of the most prized deceased artists, averaged about three hundred dollars apiece. And here immediately arises a paradox. For three hundred dollars you might perhaps buy some slighter work of a young American exhibitor in the Academy, but it would require several times that sum to buy a work of any American artist of established reputation. That is, last week one could have bought good paintings by painters whose fame is already his-

toric for a fraction of the price of current work by actively productive men whose enduring quality is not merely problematical, but obviously doubtful. The conclusion seems obvious that most buying of modern painting must rest rather upon friendship or caprice than upon taste, or that there must have been some especial reason why Mr. Chase's treasures brought only a fraction of their value. The inference seems inevitable that in the studio of a mere painter and man of taste they had been hanging upon the wrong sort of nails.

"Other recent facts support this interpretation. To name certain sales of the artistic remains of multi-millionaires might be invidious. Suffice it to note that these sales contained many painters, the examples no better, represented in Mr. Chase's collection, and the prices were from five to ten times higher. What made the difference? Why, the knowledge that these multi-millionaire pictures had hung on very expensive nails, the comforting assurance that lots of money had been spent for the pictures themselves, and perhaps a corresponding misgiving that Mr. Chase had bought his fine pictures cheap. The Italians have a proverb about the sweetness of lips that have already been kissed, and clearly the American amateur has somewhat the same predilection for pictures already consecrated by the golden shower.

"On the purely economic side the case is worthy of investigation. The enormous prices paid for pictures that happen to be hung on the right nail has actually depreciated the general art market. The great run of fine pictures, not technically of highest rarity, bring less to-day than they did twenty years ago. The great dealers flourish while the multitude of little antiquaries who minister to collectors of taste and moderate means find it hard to make a living. For the astute amateur this spells opportunity, for art museums with limited funds it means impotence, for the general art market a degree of demoralization. In twenty years all art objects conventionally of highest rarity have appreciated about twenty-fold in price, while, as we have said, the general scale of value for merely fine works of art has probably been considerably lowered. The art market has abolished the comparative degree, and works only in the positive and superlative. The cause of this somewhat grotesque phenomenon is the presence of half-a-dozen collectors, mostly Americans and none of the finest taste. They pay without question any price that is asked for what seems to them a masterpiece, and their competition has sent a narrow line of art values soaring with a speed for which the Stock Exchange itself affords inadequate parallels.

"The question is, how long will it last? Even aesthetically active multi-millionaires are mortal, and three or four deaths might knock the bottom out of the present inflated market. Not necessarily, however. There might be sons of like mind, or there might conceivably be new recruits of equally enthusiastic disposition towards the pictures that have hung on the right nail. Yet when it gets about, that masterpieces of the most indisputable artistic value have all along been bought off the wrong nails for very moderate prices, the zeal for costly extraneousities may wane. If this were to come about, there would certainly be temporary consternation where the right nails are at present driven, but it is hard to see that the republic would thereby take either aesthetic or financial harm."

It seems to us that while the general argument of the above editorial is well founded and logical, that the writer has overlooked one important factor in the valuation of pictures—and one that most influences careful and wise purchasers—namely, the "provenance," as the French call it, or the history and environment, past and present, of canvases that come upon the market. A picture, for example, to speak frankly, that has hung or hangs upon a nail in the older and established Fifth Ave., Bond St., or Place Vendome dealers' galleries, has a better "provenance," it will, we think, be admitted than one

that has been suspended or suspends from perhaps an equally good nail in the gallery or rooms of some smaller, newer, less known side street art house. The established American and European art houses of reputation for honesty and fair dealing, have long enjoyed and enjoy the assets of a wide connection, sources of information as to their wares, and the long purse necessary to secure, and often hold for years, the best original pictures, which assets the smaller dealers do not possess. The nails in the former galleries are therefore more apt to sustain pictures of authority and authentication than the latter.—Ed.

BOSTON.

The short and pleasant journey to Boston is just at present exceedingly worth while to art lovers, for the "Hub" is stirring with art interest and life. The new Museum is calling for study of its well-lit galleries and their treasures, especially the Oriental collections, while the French pictures, sent over by the Société Nouvelle, and already shown in Buffalo, Chicago and St. Louis, but for some unexplained reason kept away from New York by those who should, it would seem, be most anxious to have them displayed in the Metropolis, have not been seen to as good advantage elsewhere as in the lofty and spacious and beautifully lit Central Gallery of the Museum.

The Museum and its contents are supplemented as a drawing card for art lovers by the remarkably fine and distinguished exhibition of old and modern Spanish pictures in Copley Hall by the Copley Society, and which is the best show this Society has thus far made, while the Vose Galleries on Boylston St. are filled with a small but exceptionally choice collection of old masters to be described and illustrated next week, and in the Weekes Gallery on Arlington St., the New York house of Durand-Ruel is showing a selection of choice earlier and late examples of Monet, several famous Manets, Degas, and other of the French Impressionists, with a few rare old masters. The Ehrich Galleries, also of New York, have also a small but choice lot of old masters at Doll & Richards', and the Ralston Gallery again of New York has a few good Barbizon and early English pictures at Folsom's. Isn't this a dainty art feast to set before the Boston Kings?

Seventy-three oils by the old Spanish masters and their successor Goya, and thirty-four by the modern Spanish masters with forty-one etchings with aquatint, including thirty of the "Caprices," four from the "Bull fights" and seven from the "Proverbs," and a stunning copy of El Greco's "St. Ildefonso," make up the Copley exhibition. The oils are hung—the old examples in the large Gallery, the modern in the adjoining small room, and the Goya etchings in the still smaller room, leading out of the small Gallery.

No better appointed and lit Gallery for such a display exists in the country than Copley Hall, and the larger Gallery in particular, with its light gray wall covering, its gray floor and benches, its green laurel trees and garlands, and its flooding, beautiful light, make a most effective and beautiful frame for the splendid showing of master-works on the walls. These too, are hung and spaced with rare skill and taste, and the impression that the Gallery and pictures give is one that emphasizes the strength, dignity and beauty of early Spanish art. The modern works, chiefly examples of the clever Canals, the brilliant and dashing Sorolla ("the only painter, dead or living" as Carroll Beckwith says, "who can squeeze sunlight out of a tube"), the thoughtful, virile Zuloaga, the finished, polished "peaches and cream" Madrazo, and the smooth, delicious landscapist, Sanchez-Perrier, are also well and attractively shown.

The chief contributors, and those who have sent the most notable canvases to the

exhibition are the Ehrich Galleries, Messrs. George A. Hearn and Henry C. Frick, Durand-Ruel, Dr. Stillwell and Mrs. Philip Lydig of New York, Mr. Frank G. Macomber, the eminent collector and curator of Saracenic and Eastern art at the Boston Museum, Arthur Astor Carey, Horatio G. Curtis, Desmond Fitzgerald, and R. C. and N. M. Vose of Boston, and Dr. Paul Mersch of Paris.

Many of the pictures, both the old and modern, are too well-known to New York art lovers to need description, such, for example, as Mr. Frick's superb portrait of Cardinal Zuiroga, by Greco, Mr. Hearn's rich, splendid "Flight into Egypt," by Collantes—the only landscape shown—his most unusual stunning full length standing portrait of the Infanta Isabella Claire Eugenie, by Coello, and his fascinating speaking portrait of Juan Manuel Alvarez de Para, by Goya—Mrs. Lydig's Greco, "The Monk," and her exceptional Moros "Portrait of a Spaniard," and "Spanish Woman of Bruges," and her equally exceptional and alluring full length standing presentment of a "Young Spanish Noblewoman," "Girl in Red," by Coello—so different, as is Mr. Hearn's example, from the stiff, hard fancy paper doll Coellos, so prevalent.

The display is especially rich in Goyas and Grecos, and no student or lover of Spanish art should fail to see these examples of such masters alone. There is shown, for example, in addition to the Goyas named, that admirable presentment of the young priest in the blue cape, "Don Fray Fernandez," and the stirring spirited presentment of a bull fight (a water-color as strong as an oil), for the importation of both of which, Mr. Victor G. Fischer of New York, is responsible, although the Worcester Museum has captured the former, the charming portrait of La Marquise de San Andres from Durand-Ruel, of the ugly but fascinating Queen Luisa, from the Ehrich Galleries, and the "Bull Fighter," loaned by Lady Drummond.

El Greco is represented, as has been said, by Mr. Frick's wonderful "Cardinal," and Mrs. Macomber's small, but exquisite in expression, "Head of Christ," "The Annunciation," from Durand-Ruel, the dramatic "St. Francis of Assisi," from Ehrich's, Mr. R. S. Minturn's "Count Orgoz," and Dr. Stillwell's fine and unusual "Portrait of a Gentleman."

Zurburan is strongly represented—his most beautiful example, the lovely refined yet strong, "Saint of Seville," from Ehrich's, while Mr. Jonger's example, "Head of St. Catherine," has great charm. Of Ribera, the best example to my mind is Mr. Macomber's "St. Jerome," unquestionable in its richness of color and strength of expression. The examples of Murillo are not convincing, unless one agrees with the attribution of the "St. Sebastian," a most beautiful and wonderful canvas whoever painted it (it was first given to El Cano), I doubt the small group of "The Nativity," that comes from the Walker collection of Minneapolis.

Before closing this hasty review I must mention the fine large figure composition by Herrera, the younger, from Senator Colin's collection of Algiers, loaned by Dr. Paul Mersch, and which in drawing, color and dramatic composition is a most striking work.

James B. Townsend.

OBITUARY.

Henry Bacon.

Henry Bacon died in the Anglo-American Hospital in Cairo March 13. He was born in Haverhill, Mass., in 1839, and when 22 became field artist for "Leslie's Weekly" and served in the war until wounded.

After the war he went abroad and studied under Frère and Cabanel in Paris. For the last ten years he spent his summers in London and his winters in Cairo.

One of Mr. Bacon's best known oils is "Gen. Gates and the Boys of Boston Common." It was his water-colors of caravan life and desert scenes which brought him fame. He is survived by his second wife—who was Louisa Lee Andrews of Baltimore—a niece of Secretary Bayard.

Walter L. Dean.

Walter L. Dean, the marine artist, died in Gloucester, Mass., March 13, aged 56. Mr. Dean began his studies at the Boston Art School and continued them under Boulanger and Le Febvre in Paris. The painting "Peace" now in Washington is one of his best works.

LONDON LETTER.

London, March 13, 1912.

The annual exhibition of the Royal Amateur Art Society was opened, Mar. 11, at Surrey House, by Princess Victoria of Schleswig-Holstein. The display includes four pictures loaned by King George from the Windsor Castle collection. They are, a fine brush drawing in red and white of the "Old Pretender," drawn evidently from life at Rome in 1741 by Francesco Ponzoni, a Milanese artist; a line engraving of his wife, Princess Maria Clementina Sobieski, by Pierre Drevet, after David; a line engraving of their son, Prince Charles Edward (the Young Pretender), with a mythical background of a battlefield by Zuruque, a French engraver, and a large and rare mezzotint entitled, "The Great Executioner." It is the masterpiece of Prince Rupert, who was long reputed to be the inventor of mezzotint, but actually learnt the secret of it from Ludwig von Siegen, a German officer and amateur artist.

I am informed, on good authority, that the National Gallery and the British Museum will not be included in the investigation by the Comptroller and Auditor-General to ascertain what regulations exist with regard to the receipt and custody of art objects acquired by the National Museums, and the suggested issue of general instructions by the Treasury for the establishment of permanent records and regular stock survey, will not, we are informed, affect institutions like the National Gallery and the British Museum.

The action of the Auditor-General is, it is stated, based on inquiry which showed that, whereas in most cases inventories are kept of all acquisitions, there is no systematic survey of stock.

An interesting tabulated statement showing the rise in the price of Corot's work, as exemplified at the recent sale in Paris of M. Dollfus's collection, was published recently in the "Times." An extreme case was that of "La Femme à la Perle," which cost originally 4,000 frs. and was purchased by the Louvre for 150,000 frs. The master's view of the gardens of the Académie de France was also bought for the Louvre for 32,000 frs.

The exhibition of the Italian Futurists at the Sackville Gallery has created quite a stir in art circles here. In a review of this display in the "Daily Telegraph," Sir Claude Phillips says:

"There is grave reason to fear that the foundations of society are being sapped at the present moment in more quarters than one; but these young Italian painters—for we take them to be young, if not exactly candid—are threatening us, the art lovers, with things more dire still. Here, culled from the 'Initial Manifesto of Futurism,' which serves as the preface to their catalog, are some of the things they would realise for our chastisement and regeneration: 'Come then, the good incendiaries with their charred fingers! . . . Here they come! Here they come! . . . Set fire to the shelves of the libraries! Deviate the course of canals to flood the cellars of the museums! And again: 'We wish to destroy the museums, the libraries, to fight against moralism, feminism, and all opportunistic and utilitarian meanness.'"

"This is all very shocking and terrible, and very full of the clash of war and strife and militant futurism; and we ought, no doubt, to fall on our knees and veil our faces, agreeably trembling before these young anarchists of art, these prophets and leaders. But somehow our flesh does not creep, we tremble less than we should; the sound is less of the clash of shield and spear than of the *grosse caisse* banged with a will by a company of showmen bent on outdoing in extravagance their brother-showmen of the ultra-modern groups. The much-tried citizen, so incessantly goaded

in the effort to stimulate him either to frenzied admiration or to aggressive loathing—it doesn't very much matter which—the *bourgeois*, with whom after all the ultimate verdict rests has received so many artistic shocks and slaps lately that his hide is hardened. He will be moderately amused, no doubt, but the vials of his indignation are empty.

* * *

"What may be called the Royal Academic group, those who with an admirable consistency have slammed the door in the face of every modern movement in succession, will, no doubt, chuckle in an ecstasy of delight at this *reductio ad absurdum*. The more serious among the Post-Impressionists have legitimate cause for annoyance, seeing that the foolish and the malevolent will have some excuse now for enveloping in one common condemnation all phases, the serious and the grotesque alike, of ultra-modernity. Our sympathy for them would, however, be greater if they did not themselves confound the elements of vastness and permanence that there are in this Post-Impressionistic art with the overgrowth of rank *fumisterie* (humbug) by which these elements are too often obscured."

The following portraits, recently acquired by the Trustees, have now been placed on exhibition at the National Portrait Gallery:

Robert Arthur Talbot Gascoyne-Cecil, third Marquess of Salisbury, 1830-1903. Statesman. Sir Henry Irving, 1838-1905. Actor. Two drawings by Phil. May.

Bernard Lens, 1684-1740. Miniature painter. Painted by himself, 1721.

Mary Tighe 1772-1810. Poetess. Miniature by Andrew Robertson? after G. Romney. Purchased, 1911.

Robert Bloomfield, 1766-1823. Poet. Miniature by Henry Bone.

Hugh Culling Eardley Childers, P.C., 1827-1896. Statesman. Painted in 1881, by his daughter, Milly Childers, presented by his son, Mr. Charles E. Childers.

William IV, 1765-1837. A pencil drawing attributed to Sir George Hayter. Presented, Dec., 1911, by Mrs. M. E. Sadler.

Sir James Paget, 1814-1899. Crayon drawing made in 1867 by George Richmond, for the Grillions Club Series.

Charles James Mathews, 1803-1878. Actor. Drawn at Venice in 1827, by J. F. Lewis, 1911.

John Braham, 1774-1856. Singer. Drawing by R. Dighton?

Charles Reade, 1814-1884. Novelist. Bust by Percy Fitzgerald, presented by the sculptor.

Engravings sold at Christie's on Mar. 12 brought good prices.

Walter's engraving of Romney's portrait of Miss Frances Woodley sold for \$3,045.

It is now definitely known that the furniture and fittings of the famous Jacobean Globe Room in the Reindeer Inn at Banbury are going to America, but Percy Flick, the agent who made the purchase, refuses to identify the American purchaser.

A picture which London "experts" believe is Poussin's "Death of the Virgin," was bought at auction recently by George Webb, a dealer of Wanstead, for \$17.50. The picture corresponds with published descriptions of the original and Mr. Webb has refused a large sum for it.

FOREIGN AUCTION SALES.

Autographs at Sotheby's.

Autograph letters and MSS. were sold at Sotheby's last week. A collection of 100 letters on Napoleon, Monier, Danton and others brought \$300. Six autograph letters of Dickens, \$202.50. A letter from Dickens to G. Thomson on the death of Mary Hogarth, \$230, and a letter from Charles II. of England to "My deare sister Princesse Henriette," \$132.50.

A letter from George Washington to Col. Fitzgerald asking repayment of money brought \$100; one from Henry Fielding to his blind half-brother, \$775; another letter from the same to same, from Lisbon, badly torn, \$750; a rough draft of a memorial by Henry Fielding, \$200; and the political and literary correspondence of the Hon. J. W. Croker, Secretary for Ireland in 1808, \$4,050.

PARIS LETTER.

Paris, Mar. 13, 1912.

The annual "Salon de l'Epatant" opened last week at the club house in the Rue Boissy d'Anglas. F. Flameng exhibits the portrait of Mme. Kleinberger and her grandchildren, reproduced in the *Art News* of Feb. 24, Guirand de Scerola, one of Mlle. B., Dagnan Bouveret, of Ctesse. de Castria and Marcel Baschet, of Mme. de Jurjivicz. There are landscapes by Saint-Germain, Gerard, Pedro-Gil, Realier-Dumas, and interiors by Henry, Tenré, Paul Thomas, Walter Gay, etc. Denys Puech, Antonin Cartes, Raoul Verlet, Delpesech, show pieces of sculpture.

At Georges Petit's there is an exhibition of "La Société Nouvelle," and represented in it are Jacques Blanche, Raffaelli, Dauchez, Lucien Simon, Ullmann, Besnard and H. Martin.

At Barbazanges, Robert Delauney and Marie Laurencin show a few canvases. Gilbert Galland has water-colors at Georges Petit's. The Artistes Independents hope for a big show this year.

A coming retrospective exhibition at the Jeu de Paume (Tuileries) will be of the works of Carpeaux and Ricard.

Auction Sales.

MM. Lair Dubreuil and Georges Petit directed the recent sale of the collection of Dr. Marchand de Soissons. The total obtained was \$23,630, the Barye bronzes alone fetching \$4,000. A collection of Italian bronzes sold by Henry Baudoin realized \$12,000.

An important sale of modern pictures took place Mar. 5 and brought a total of \$41,600. There were works by Corot, Daubigny, Fromentin, Daumier, Delacroix, Diaz, Ziem, Millet, Monet, etc. The auctioneers and experts were, as in most sales of that type, MM. Lair Dubreuil, H. Baudoin and G. Petit.

There is little to say about collectors or dealers, who are all busy preparing for the coming big sales. Many speak of business possibilities when Mr. Otto Kahn settles in Europe, as everyone believes he intends to do.

R. R. M. See.

News of the Artists.

Paris, Mar. 13, 1912.

George Oakley, painter-etcher, is the recipient of a letter under the seal of George V. notifying him that two of his recent etchings have been purchased by the Crown for the South Kensington Museum. Another scalp for the American artist abroad.

The annual exhibition of the American Women's Art Association, 4 rue de Chevreuse, for the past 20 years held during March, did not take place this year on account of the dilapidated condition of the exhibition rooms, caused by the construction of the seven modern studios and immense exhibition room on the top floor, which, by the way, will also be used for a ballroom.

Carroll Beckwith left Paris last week, and, before sailing for New York, Mar. 9, is touring France, Belgium and Holland. During his two years' sojourn abroad he has painted much, seen wisely and absorbed abundantly.

Augustus Koopman is in the "lime-light" of the Quartier. He has moved into the handsome new Studio Building, 126 Boul'd du Montparnasse, which is large, light and airy, and has an apartment with all modern improvements—a luxury in Paris. He is sending four strong works to the Salon des Beaux Arts, painted during the past summer at Equien on the north coast of France. I will write further of these when I may compare them with others in the Salon.

The Paris "Daily Mail," of Mar. 4 says: "Mr. and Mrs. Thomas R. Congdon, the American artists, held a reception and private view yesterday at their studio in the Boulevard Raspail, when their new works for the coming Salon were greatly admired. Mr. Congdon's work includes a portrait of the daughter-in-law of Sir Francis and Lady Feodorowna Bertie of the British Embassy at Paris, and an interesting interior, all in the artist's well-known style, showing skillful command of light and vibrant color. Mrs. Congdon has done a charming 'Petit Bois,' a forest scene in Brittany, which has much out-of-doors light and freshness, and a pretty interior.

Among the invited guests were Mme. Bougereau, widow of the famous painter (she is 74 and still exhibits at the Salon) Baroness Faverot de Kerbrech, Mr. and Mrs. George Baker, Comtesse Dumas, Celia Waterlow, the Comtesse Cordelly and Mr. and Mrs. Yost of the American Consulate. This is the last studio reception of Mr. and Mrs. Congdon, who, their many friends will regret to learn, are leaving for America the coming summer, after ten years' Paris residence. "C."

The sale of the collection of the late Mme. Roussel, which will be held Mar. 25, has a special significance. Instead of buying pictures as opportunity arose at low prices, Mme. Roussel began collecting only six years ago and bought, regardless of cost, whatever pictures struck her fancy. This is the first collection formed in this way to come under the hammer, and the sale will give a striking indication of the amount to which the value of first-class paintings have fluctuated lately. The number of paintings in the collection is only thirty-three, mostly eighteenth century. Among the best are two Fragonards, five portraits by Greuze, two Lawrences, a sketch by Gainsborough, and a Corot.

A gold slab bearing the name of J. Pierpont Morgan has been placed on the wall in the Apollo Gallery in the Louvre in recognition of the financier's generosity in returning stolen art objects to France.

INDEPENDENT SALON OPENS.

A special cable to the "N. Y. Sun" says:

"The Independent Salon is the first to open and it is again housed in temporary sheds along the River Seine near the Alma Bridge. The new rule limiting exhibitors to three works each has had the effect of cutting the number of rooms given over to the exhibition from 58 to 43. The number of exhibits this year is 3,562, as compared with 6,745 a year ago.

"The number exhibited this year represents all that were sent in, as the visit of the police did not necessitate the removal of any of the pictures as has been necessary in former years.

"If the exhibition can be taken as the barometer of the advanced tendencies in modern art, 'Cubism' is gaining rapidly. 'Pointillism' or 'Confettism' is a good second. The 'Fauves' are diminishing. 'Futurism' seems to be invading France from Italy.

"Several of the 'Fauve' masters did not show this year. Prominent among the absentees are Van Dongen and Matisse. Several sculptures show that 'Cubism' is invading that branch of art.

"More freak pictures, or such as are so to the man in the street, make not more than 10 per cent. of this year's exhibit. The remainder make up an interesting collection in which Americans are numerously represented. Davis Edstrom shows three fine portrait busts, while Mrs. Constance Bigelow sends three sketches. Others represented are Randolph Howton, Jan Adol, Theodore Butler, Frank Ball, Mrs. Marion Tooker, Miss Breckons, Mrs. Anna Wood Brown, Miss Curtis Huxley, George Oberteuffer, Preston Dickenson, Ruth Murchison, Helena Dunlap, Charlotte Rogers, Lionel Feininger, Guy Maynard, Mary Franklin, Eugene Kelly, Morton Johnson and Stanton Wright.

THE JOHN G. JOHNSON COLLECTION

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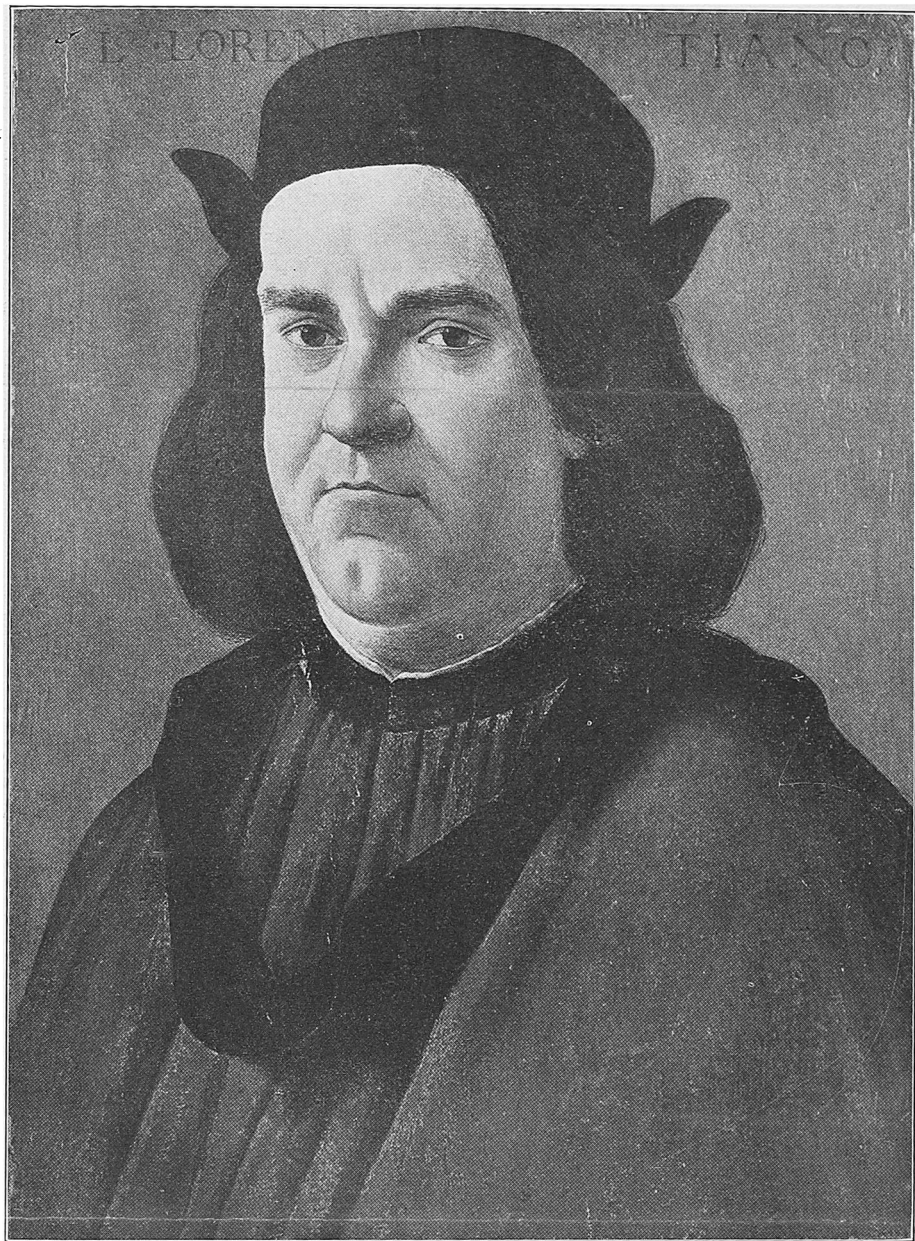
"The finest private collection of paintings in America, is that of John G. Johnson of Philadelphia. At the present time the collection consists of about one thousand pictures, but as it is constantly growing, there is no telling what the number of works in it will be eventually. Mr. Johnson's collection is installed in his house at No. 506 South Broad street, Philadelphia, where it has the utmost difficulty to keep within the limits of one city house, even an unusually large one. In fact, I have never seen such a multitude of pictures in one house. The vestibule is full; so are all the corridors, halls, and stairways; pictures stand on the floor three deep; they are hung on both sides of all the doors; they are hung in the cellar, the attic, the bathrooms, and there is a fine Van Dyck in the butler's pantry. Paintings are now beginning to encroach on the sleeping quarters, and one is hung on a foot-board of one of the beds; the housekeeper assured me that she was in despair, and that if Mr. Johnson went on buying pictures at this rate they would soon have to be stacked under the beds. As for the walls, of course, they are completely covered, from floor to ceiling, and in several cases I noticed that one picture was hung in front of another. Pictures are wired on easels here and there, and fixed to the mantel-shelves, and I suspect that in the library they are placed in front of shelves full of hidden books.

Pictures of Quality.

"And the great thing is that Mr. Johnson's pictures are without exception of such fine quality that I do not recall a poor picture, not one, and as one goes the rounds of the rooms it is a crescendo of wonders. Here is a collector evidently who is a real amateur of art, a man who knows pictures, who collects for himself, and for the sheer love of it. There is a noteworthy absence of picture dealers' stuff, furniture pictures, meretricious work, and second-best matter. Nor does Mr. Johnson collect for names, although the greatest names are represented in his collection; very many of his treasures, including some of the choicest things, are anonymous pictures. Quality is the note of the collection. It includes all schools and all periods, there is no attempt, however, to make it all-comprehensive, historically complete, like a museum collection; it is the true expression of the likings of the collector, and, therefore, has a rare individuality.

Early Italian Works.

"There is no catalog of the Johnson collection. It is especially notable among private collections for the number and quality of the paintings of the old Italian school. This, of course, is where most of the collections in America, public and private alike, are weak; the only exceptions are the Johnson collection and the Fenway Court collection in Boston. "I cannot pretend to give anything like a complete résumé of the old mas-



ITALIAN POET, LORENTINO,
By Botticelli.

In the collection of John G. Johnson, Esq.

Courtesy of Mr. John G. Johnson.



DUCHESS OF PARMA,
By Sir Antonio Moro.

In the collection of John G. Johnson, Esq.

Courtesy of Mr. John G. Johnson.

ters of the Italian school in the Johnson collection, but will mention a few of the works that fell under my observation in the course of a morning spent in the house.

"By Botticelli there are: a tondo of the Madonna and Child, a portrait of the poet, Lorentino, and a series of small paintings of the history of the life of Christ, four in number, of remarkable interest. There is a monochrome painting of a beautiful head of a woman by Leonardo da Vinci. There is an 'Entombment of the Virgin,' by Fra Angelico. There are several examples of Andrea Mantegna, including an 'Adoration of the Magi,' and a portrait of Francesco Filelfo. By Ghirlandajo there is a series of four scenes from the Passion. Carpaccio is represented by a very elaborate illustrative picture of what appears to be one of the Metamorphoses of Ovid. A Madonna and Child in the hall bears all the internal evidence of being the work of Lo Spagno. Another work of prime distinction here seems to be by Lorenzo Lotto. Carlo Crivelli is represented by a wonderful Pietà, even more interesting than the one in the Boston Museum.

"Other Italian masters, not by any means including the full list, are such painters as Bassano, Cosimo Tura, Annabale Carracci, Paris Bordone, Tiepolo, Bernardino Licinio, Spinello Aretino, Matteo da Siena, Basarti, Guido Reni, Paul Veronese, Pedrini, Moretto da Brescia, Duccio, Guardi, Filippo Lippi, Giovanni da Fiesole, Giovanni Bellini, Canaletto, Vincenzo Foppa, Cima da

Conegliano, Neri di Bicci, Giotto Antonello da Messina, Andrea da Solario, Lucca Signorelli, Moroni, Sebastiano del Piombo, Tintoretto, Albertinelli and Piero della Francesca. Mr. Berenson has stated that this is the best collection of old Italian paintings in America, and that is so well within the mark that it might be said it is one of the finest private collections in the world in this line.

Question of Attributions.

"Some of these attributions are my own guesses, but where I have possibly given the wrong ascription in a few cases, I am certain that the majority are correct; and, moreover, I have not mentioned scores of masterpieces of this school. It is a wonderful showing, and proves connoisseurship of the highest order, a long purse, and years of persistent and intelligent search and research.

Old Dutch and Flemish Pictures.

"In the old Dutch and Flemish schools the collection is not a whit less extraordinary. There are, I do not know how many Rembrandts, but I will mention the few that I identified; as for example, one of his paintings of the carcass of an ox; a head of an old man; a head of Christ, perhaps the study for one of his New Testament compositions; a Golgotha; and the famous picture of 'The Finding of Moses,' an oval of medium size, evidently an early example, which is quite beyond description in its mysterious beauty. The landscapists are strongly represented. Of several superb Jacob Ruysdaels, the small painting of dunes near the seashore, with a

rough road winding through them, dwells in the memory as one of the most impressive landscapes in the world, and is a worthy second only to the Ruysdael in the Glasgow Gallery, with the cloud shadows moving over the face of the country near Katwijk.

"There are first-rate landscapes by Hobbema, Cuyp, Van Goyen, Bosch, and others.

The "Little Dutch Masters."

"Mr. Johnson's good fortune in respect of the "Little Masters" also is to be remarked. He is the happy possessor of a Gabriel Metsu of the first water, an interior with three figures, where a man is clipping straw on a machine, a woman is reeling yarn, and a boy is polishing a jug; a Metsu which would be enough to give a great name to any gallery. Metsu is also represented by a second example, a picture of a lady with a parrot. Ter Borch's 'Drinking the King's Health,' is one of his great pictures; it has three or four figures, and was seen in the Hudson-Fulton loan exhibition. Another masterpiece, also shown at the Hudson-Fulton, is Vermeer's 'Lady with a Guitar,' which, in some respects, outshines all the rest of this painter's output in American collections. There are several paintings by Jan Steen, and several by Pieter de Hoogh, including one that is a rare novelty, a large and luminous view of a Dutch town, with a canal and boats in the foreground.

"Teniers, the Ostades, and others of the "Little Masters" who are not quite in the class with Vermeer, Metsu, Ter Borch and De Hoogh, are very well represented. Other Dutchmen of renown include Brouwer, Breughel, Pieter Codde, Jan van Ravestyn, Franz Hals, Aart van der Neer, Paul Potter, Nicolas Maes, Mierevelt, Ph. de Koninck, Berckheyden, Van de Velde, Ph. Wouwermans, Dirk Bouts, Van der Heyden, Dirck Hals, Van Capelle, Brekelenkam, A. van Stry, and perhaps a score more.

Early Flemish Works.

"Prominent among the Flemish pictures, one of the supreme things of the whole collection, is Gerard David's triptych in the parlor, a truly perfect production in its genre, and in perfect condition. It was formerly ascribed, I believe, to Memling, as was not at all to be wondered at; in fact, it has all of Memling's almost preternatural charm and beauty of feeling, that spiritual elevation and detachment which makes the little pictures in the hospital at Bruges so memorable and so rare that to see them is to add a lovely page to one's book of memories. By Memling himself, there can hardly be a doubt, I think, is the painting elsewhere in the Johnson collection representing St. Martin on a white horse dividing his red cloak with a lame beggar. Whoever may be the author of it, it is worthy of Memling. Rubens is amply represented by a Crucifixion, a picture called 'The Wounded Stag,' and several other works. Van Dyck, among other things, has here a Mater Dolorosa. There are, for the rest, works by Hugo van der Goes, Lucas van Leyden, Bernard van Orley, Jan Mostaert, and, unless I am in error, by one of the Van Eycks.

Old and Modern French Paintings.

"The other schools of painting are not neglected. In the French school, for instance, we find two or three works by Clouet, including a portrait of the Maréchal de la Marche; an important work by Nicholas Poussin; a portrait of a gentleman by Boilly; a characteristic landscape by Claude Lorrain, a series of delightful works by Chardin; a masterly portrait by Ingres; a set of large studies for an important series of mural decorations by Puvis de Chavannes; many fine landscapes by Corot; and several fine things by Millet; a number of fine works by Bastien-Lepage; Edouard Manet's



MADONNA WITH PORTRAITS OF DONORS.

By Moretto da Brescia.

In the collection of John G. Johnson, Esq.

Courtesy of Mr. John G. Johnson.

celebrated painting of the sea fight off Cherbourg between the *Kearsarge* and the *Alabama*; splendid examples of Daubigny, Isabey, Chintreuil, Géricault, Delacroix, Decamps, Marilhat, Dagnan-Bouveret, Thomas Couture, Greuze, Troyon, Rousseau, Courbet, Jules Dupré, Vollon, L'hermitte, Fantin-Latour, Harpignies, Fromentin, Collin, Raffaelli, Ingres, Hebert, Daubigny, Jacque, Cazin, Monet, and others.

Early English Masterpieces.

"Prominent in the British school group are the landscapes by John Constable, who is represented by several highly characteristic and beautiful canvases, including his 'Cottage on the Stour,' 'View from Highgate,' 'Landscape with old Bridge in Suffolk,' etc. The only picture by Turner that I saw was a very large and handsome moun-

tainous motive which is probably one of his Alpine compositions. There are several choice things by R. P. Bonington, and at least one excellent example of W. Hogarth. For the rest, the English painters represented are Sir Joshua Reynolds, Thomas Gainsborough, J. B. Pyne, John Sell Cotman, and J. M. Swan.

Quaint Old German Works.

"The majority of the pictures of the old German school are unsigned and unlabelled, but there is one wonderful primitive picture which might be by Albrecht Altdorfer or one of his contemporaries, a virgin with angels in glory, with a far and splendid landscape which embraces a bird's-eye view of a great town (all in a pale blue tone which is indescribably fine), and with medallion-shaped miniatures at the top of the de-



AN ADMIRAL.

By Tintoretto.

In the collection of John G. Johnson, Esq.

Courtesy of Mr. John G. Johnson.

sign showing the Nativity, the Ascension, the Trinity, etc., and, beneath, the Resurrection. By Altdorfer is another work depicting 'The Expulsion of Adam and Eve,' and there are many other religious pictures by the early German masters such as the so-called Master of the Death of the Virgin, the Master of the Holy Family, Martin Schongauer, Stephen Lochner, and others. A portrait of Francis I., by Hans Holbein, and a portrait of Luther by Lucas Cranach, are among the treasures of the German school. More modern phases are illustrated by Boecklin, Kuehl, Decker, and others.

Some Spanish Pictures.

"As for the Spaniards, Goya is represented by a pair of portraits; Velasquez by one of his portraits of the Infanta Maria Teresa, Murillo by a fine portrait of a woman; El Greco by several works. Fortuny, and others.

"Among the modern pictures which have somehow escaped classification in this hurried résumé are works by Alfred Stevens, John S. Sargent, Jongkind, Thaulow, Mauve, Jacob Maris, Whistler, and Alexander Harrison."

W. H. DOWNES.

TWO VELASQUEZ PORTRAITS.

The two well-known historical portraits by Velasquez, those of King Philip IV of Spain, and his Prime Minister the Duc D'Olivares, owned by the late Duchess de Villahermosa, and which, as was exclusively announced in the *Art News* of Mar. 9, were on their way to New York, have arrived, and will soon be placed in the gallery of their new owner, Mr. Benjamin Altman.

Mr. Altman secured the portraits from Duveen Brothers for a price not given, but which it is understood was about a million of dollars. The pictures are so well known to art lovers as not to need description. The "Portrait of the King" is a standing full-length, the subject is clad in the "customary suit of solemn black," with cape, prescribed by the severe court etiquette of the period, wearing the order of the Golden Fleece, and holding a document in his right hand, while his left handles the hilt of his sword. The canvas is familiar to American art lovers through and by the replica or copy of the Boston Museum and countless press reproductions of the same, now temporarily shown in the Spanish Exhibition in Copley Hall, Boston, and regarding whose authenticity a fierce controversy, never settled, was waged some years ago. The arrival of what is undoubtedly the original canvas will awake the echoes of this controversy.

The portrait of the Duc D'Olivares depicts that powerful personage—mentally and physically powerful—also clad in black, his right hand resting on a table and his left on his sword hilt, his Chamberlain's key thrust through his girdle, while from his waistband hang the spurs indicative of his post of Master of the Horse.

Both portraits are in Velasquez' best manner and of his best period, and a letter from the artist, dated Dec. 4, 1624, acknowledges the receipt of the monies paid for the portraits. Both Mr. Altman and the Messrs Duveen are to be congratulated upon the securing of these notable additions to the art treasures of America.

Art collectors and art dealers will be interested to learn that Prof. M. J. Rougeron is enlarging his studio, located in the Knox Building, 452 Fifth Ave. He now has a model installation and a studio especially fitted for the transposing, cleaning and restoring of ancient and modern paintings.—Advt.

MATISSE—SCULPTOR? "MAZETTE"!

How can art-lovers with jaded appetites be sufficiently thankful to Mr. Alfred Stieglitz for the artistic absinthe cocktails which he offers us from time to time in the little galleries of the Photo-Secession? Now it is a series of colored discords by a neo-impressionist, now a collection of contortions of the human figure by a post-impressionist, or again the work of a deep philosopher who expresses passion by the simplest means through the medium of squares, triangles and profound blots—one who has studied, like the wide-eyed child he is, that fascinating toy, the kaleidoscope, and in its everchanging field has caught the secret how to express the inexpressible out of his native temperamental emotion.

It is these masters of true temperament that Mr. Stieglitz shows to the elect, the *cognoscenti*, the picture-weary.

And here he comes again with a fresh *apéritif* in the way of sculpture by Monsieur Henri Matisse of Paris. Oh, there's nothing sugary or timid about this sculpture, no no! It goes the limit—and beyond.

Perhaps you think that Auguste Rodin and Monsieur Bourdelle have said the last word in impressionist sculpture? Why, they are little orphan children to Monsieur Matisse. They are mere hacks, and cobs and coach horses to this *mazette*.

I understand that there has been some squabbling in Paris as to the right to the new title of *Futuristes* among those by whom Post-impression and Cubism are felt to be already behind the times. I boldly claim the name for Monsieur Matisse and this is why.

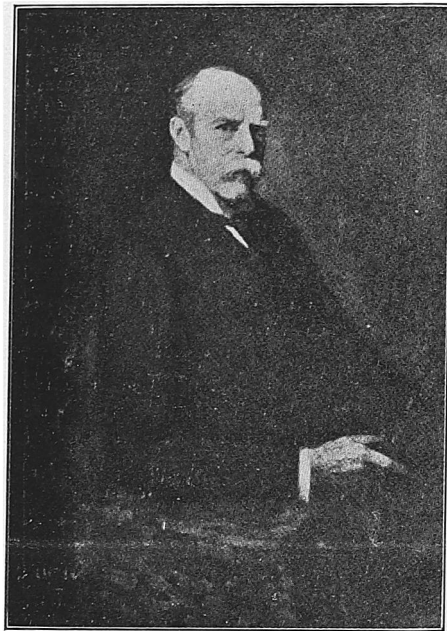
He takes, let us say, a female figure and models it as well as he can. But it's too commonplace, too human. So he cuts away the flesh and some of the ribs from the torso, slaps enormous calves on the legs, draws out the neck, slams down the forehead, pulls out the ears, gives a twist to the whole figure and calls it "Serpentine." But where, you ask, does the futurist come in? Why that's the way the poor girl may look after she has gone the way of all flesh or perhaps been mangled by wolves.

You are permitted to observe his method in three phases of the same head. Number one is an indifferently modeled head of a woman. Number two is a candidate for an asylum for imbeciles with her retreating chin and goggle eyes. Number three—and we are assured it is the same lady—has the cranium of P. T. Barnum's "Last of the Aztecs," and the expression of those carved gods from Easter Island you will find in the Museum of Natural History.

Now, why this gradual approach to the lovely images carved by the festive cannibal of the South Pacific? Why? Because the "Great Gauguin" has won laurels in Paris by dipping deep in that same spring and Mr. Matisse must equal if not surpass him.

Well, he has surpassed him. For sheer intentional cold-blooded ugliness, for limbs that are swollen as with scurvy or emaciated as by famine, for faces heavy with overdrinking and surfeit or blighted by idiocy, Matisse has Gauguin beaten out of sight. Just as *Quasimodo* threw all the yokels who ever grinned through a horsecollar into the shade when he stuck his hapless face out for the crowd to see, so does Monsieur Matisse win the prize for hideous sculpture from the many men in Paris who are striving for that distinction.

Well, you see it is an eminence in



EARL OF CLARENDON,

By Robert MacCameron.

In the exhibition of the National Association of Portrait Painters at Reinhardt Galleries.

its way. After all, the crowd loves and rewards ugliness; distortions of anatomy have such a weird attraction that the king and courtiers who knew enough to accept, if they did not really appreciate Velasquez and his paintings must needs have about them a retinue of monsters and dwarfs.

c. de K.

Davies at Macbeth's.

The usual excitement that pervades the Art World when Arthur B. Davies holds a "one man" show, is at its highest since the opening of his annual exhibition at the Macbeth Galleries, 450 Fifth Ave., Mar. 18, to continue through Mar. 30. In the present display he seems to have gone a step further than ever before in his personal expression of imaginative inventions. This year he has a new message, and it is with difficulty that his varying artistic mind can be followed. His visit to Greece last year evidently gave him new visions, and his art now reflects more strongly than ever before, Grecian as well as Oriental influence. His art is a distinctly personal one and in its individuality he stands alone.

However difficult it may be for lay, or even some artistically trained minds, to fathom the depths of Mr. Davies' imaginative wanderings, his canvases are never dull, and by their beauty of color, lyrical, and always rhythmic lines and gracefully grouped figures, afford food for deep and refreshing thought. What could be more lovely than "Do Reverence," which name, while it conveys nothing tangible, is given to a beautiful blue-toned sea with a well-drawn female figure—graceful and appealing, or "Harmonia Too," which shows a depth of thought and has lovely color. "Valley's Brim," is permeated with luscious color, and a graceful nude harmonizes happily with an enchanting landscape background.

It is not possible to mention all of the excellent works in the display, advisable though it would seem, but "Overbourn," "Hill to Hill," "Golden Sea Garden," "Young Eternities," and "Brief-Fated," should not be overlooked.

National Portraitists' Exhibition.

The newly formed National Association of Portrait Painters has started its career auspiciously with an unusually good display of twenty-one representative examples of its fifteen enrolled members, at the Reinhardt Galleries, No. 565 Fifth Ave. (Windsor Arcade). The display will continue through April 6.

The launching of this new organization is an event of significance in the art world, and with already a strong membership, which will be soon increased, it is thought and hoped it will impress upon Americans that they have painters at home quite as able to portray them as those who come yearly from foreign lands to gather in American dollars.

Some of the portraits now shown have been seen in public before, but these, with the appropriate settings and furnishings of the handsome new Reinhardt Galleries, acquire new attractiveness, while those seen for the first time are effectively presented. Here is John W. Alexander, with a typical, graceful, refined and delicately-colored and

charmingly-lit seated portrait of Mrs. Alexander, Cecilia Beaux with a rich, well-modeled "Head of a Girl." William M. Chase, with his virile speaking likeness of Edward Steichen—one of his best works, and William Cotton, who shows his well-known charming family group, "Little Princess de B."

Brenetta H. Crawford shows an outdoor portrait with the fanciful title of "On the Links," of Mrs. O. D. Bradley, as also a group of miniatures—somewhat out of place in the exhibition—and Earl Stetson Crawford, his full length standing well executed, if stiff, portrait of Mr. M. Delano "As in 1812," the uniform most unbecoming.

The portrait of Mrs. Cushing—"The Perpetual Model"—by Howard Cushing and Ben Ali Haggins theatrical, but clever, presentments of Miss Marjorie Curtis and Mrs. Wilfred Buckland have been before shown and described. Welcome again is Victor Hecht's striking, sympathetic, fascinating portrait of Otis Skinner as Col. Brideau in "The Honor of his Family," the best portrait the artist ever painted, as the role is the best Mr. Skinner ever played, while Henry S. Hubbell's "Helene and Lucy," and his "Winthrop," emphasize his strong drawing and clever technique.

Only praise can be given De Witt Lockman's charmingly refined, sympathetic presentment of "Mrs. L. and Son," and George Luks strikes his usual virile resounding note in the high-keyed brilliant double presentment of the "Hallowe'en Kids." There are dignity, strength and unusually fine expression in Robert MacCameron's seated portrait of the Earl of Clarendon, illustrated in this issue, and S. Montgomery Roosevelt's seated presentment of M. Louis Gillot in handling, ease of pose, color and expression, is the strongest work he has produced. Very true to life, sober and strongly painted, is Robert Vonnob's full length standing presentment of Mr. Clifford P. Grayson. Several of Mrs. Vonnob's modern Tanagras—those daintily clever portrait statuettes she does so well, complete this novel and encouraging exhibition—an augury of even better ones to come.

J. B. T.

CORRESPONDENCE.

Mr. Hart "Corrects."

Editor *American Art News*.

Dear Sir:

I am forced to call attention to several inaccuracies in your issue of Mar. 16, because they are dangerously misleading. In mentioning a portrait of Count Rumford attributed to Gainsborough, you say Gainsborough painted but three Americans, each of whom had for his Christian name, Benjamin; Benjamin Rush, Benjamin Franklin and Benjamin Thompson (Count Rumford). In the catalog of Gainsborough's paintings appended to Armstrong's work on the painter, no mention is made of his having painted any one of these three Benjamins. I know quite well that this is not a conclusive record; but a decade ago I showed that the so-called Gainsborough portrait of Franklin was the portrait of David Middleton, a British surgeon and not of Benjamin Franklin. As to Gainsborough having painted Benjamin Rush, where is either the record of his having done so or the portrait itself?—and the description you give of the portrait of Count Rumford does not read like the description of a veritable painting by Thomas Gainsborough.

Your next inaccuracy is in stating that the portrait of "Sir Astley Cooper, Sixth Earl of Shaftsbury," attributed to Gilbert Stuart, and recently acquired by the Toledo Art Museum, was painted at "Washington, D. C., 1799," which is assumed because one of the books on the table is marked on the back "U. S., 1799." You evidently have forgotten that Washington in 1799 was an uninhabitable mud puddle with a population under 500, chiefly the workmen engaged upon the government buildings, and the place simply a backwoods town in the wilderness, which no visitor would visit, let alone sojourn there to have his portrait painted, and did not become the seat of government until 1800; Gilbert Stuart not going there until the latter part of 1803 for a couple of years when he went to Boston to live. "U. S., 1799," on the back of the book, if it means anything, means the Laws of the United States for 1799, and shows that the portrait was painted after, and not before, that year. Is there any record that Astley Cooper, Sixth Earl of Shaftsbury, visited the country then or at any time?

Lastly, to note the errors in the account of the recent Harrison sale here, caused by your following the inaccuracies of the catalog would take more time and space than I have at my command.

Charles Henry Hart.

Philadelphia, Mar. 18, 1912.

[While we are at all times willing to be corrected in any innocent misstatements or inaccuracies, and while

we defer to Mr. Hart's long experience and knowledge of the early English and American painters' work, we do not believe that he at all appreciates the difficulty, if not the impossibility, of the verification of each and every attribution or historic detail regarding pictures, furnished us for publication by reputable dealers and collectors, as in the case of the Gainsborough and Stuart portraits which he cites.

Further we do not believe that the reputable dealers who sold these portraits, wilfully or willingly misinformed us or the dailies which published the same details, and gave the same attributions to these pictures.

It is, of course, possible that these dealers may have been deceived, but we leave this question to Mr. Hart and themselves to determine. We cannot go "behind the returns."

As to the errors due to our following the Harrison sale catalog, we fail to see how we are responsible for these. The catalog was prepared and issued by what is considered a reputable art auction house—the Phila. Art Galleries—of Mr. Hart's own city.—Ed.]

IMPORTANT BOOK SALES.

Two sales of unusual interest to booklovers and collectors will take place at the Anderson Galleries, Madison Ave. and 40 St., namely, those of the library of Mr. W. W. Allis of Milwaukee, President of the Allis-Chalmers Co. and Part III of the Hoe Library.

As published recently in the *American Art News*, the Part III of the Hoe Library will be sold on the afternoons and evenings of April 15-26, Saturday and Sunday excluded. Part I realized \$997,366 and Part II, \$471,619.25. Part III, which was recently described, contains fewer items of world-wide reputation than either of the other two, but is nevertheless of sufficient interest to warrant the close attention of all book lovers, according to the catalogers.

The Allis library will be sold on the afternoons and evenings of Mar. 25 and 26. It is of a high quality and should bring good prices. The collection is especially noted for its many rare first editions of English authors and autograph presentation copies.

Presentation copies of "Elia" and the "Last Essays" are included among the first editions of Lamb. A first edition of Dickens's "American Notes" was once the property of Thomas Carlyle, according to an inscription by Dickens on the title page, and there appears a first edition of "The Chimes" which he gave to his son, Charles Dickens, Jr. There are also first editions of Shakespeare's "Poems," Walton's "Angler," Milton's "Poems," Mrs. Browning's "Sonnets," and a complete set of Jane Austen's works. Among the MSS. is a particularly fine one by Charlotte Brontë.

MONTREAL.

The twenty-ninth spring exhibition opened in the Art Gallery Mar. 14 and will continue through April 7. The display is noteworthy in several ways. It is the last to be held in the old Gallery before the Association moves into its splendid new building on Sherbrooke St., and secondly it is quite the best spring exhibition ever held here.

Paintings of the West.

F. Melville Du Mond, who has spent two years in the cañons and deserts of the Moki and Navajo country, is exhibiting thirty-four of his paintings of the Southwest in the Museum of Natural History.

The pictures, which include "Cliff Village Ruins," "Enchanted Mesa," "Old Mission" and "On the Trail Up the Walpi," are filled with atmosphere and many of them are of subjects never before painted.

FIFTEEN TIMES TEN

Fifteenth Annual Show by the "Trusty Ten" at the Montross Gallery

By Charles de Kay

Nothing like sticking to one's enterprise. That is proved by the Ten American Painters, who, upon their fifteenth venture in the maelstrom of metropolitan art, find themselves again properly lighted—and spaced—in the Montross Gallery, 550 Fifth Ave. Against the dark lees-of-wine hangings of the galleries the light tones of most of these very modern pictures stand out well, and if the fishes and other still life by William M. Chase deserve a more becoming background to exhibit their extraordinary technique to the full, such pictures are the exception. It is indeed a relief to discover thirty paintings so widely separated, one from the other, that they do not jostle and compete.

Some Clever Drawings.

Eight of the ten are represented by drawings in a separate gallery, and this feature adds not a little to the pleasure of a visit to a show full of distinction, and certainly abounding in charm. Nothing gives one a better understanding of a man's work than his drawings; sometimes in truth the latter prove strong where his paintings are weak and show in what particular the artist has miscalculated his own powers.

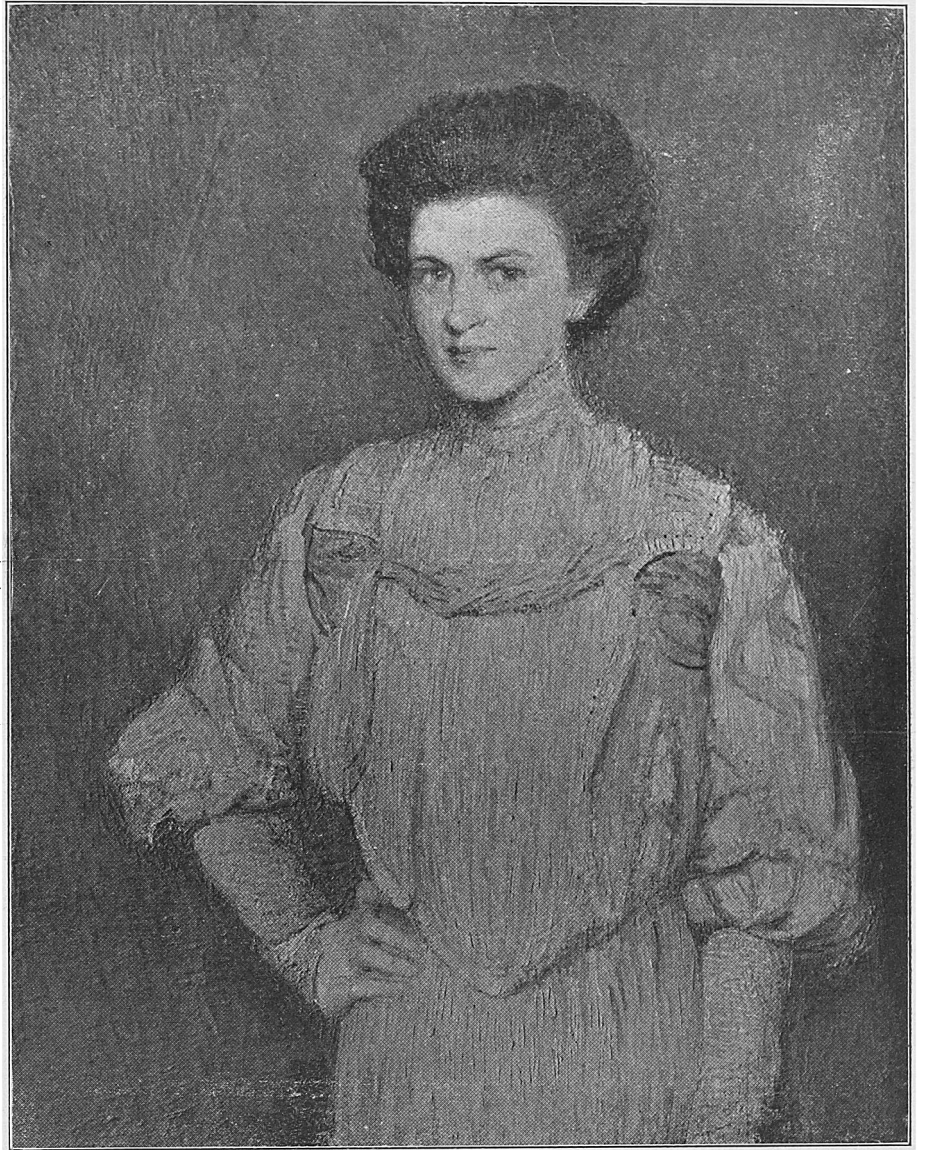
Simmons Redivivus.

Edward Simmons, whose absence from former exhibitions of the "Ten" has given reason for regret, reappears with four paintings and three drawings, the latter belonging to his mural work. Here's an old snowscape of the Boston Common which shows how well Simmons painted landscape fifteen years or more ago; here's a boy feeding his guinea pig lettuce, very natural in his pose and expression; here's a

portrait, half-length, of Mrs. Oliver Herford in brown furs and salmon-red Liberty scarf, the eyes pensive, round, beautifully painted, the nose badly or rather weakly drawn, the whole face and figure delightful as a color-scheme and placed in the oval frame in quite a masterly way. In his fourth contribution, "The Emerald," Mr. Simmons may, for all we know, be making fun of us, since the gown upon the young woman by the horsehair sofa, the gown after which the painting is named, is of a hue of green which hits one in the eye. When you see how delightfully the painter has wrought the picture that hangs beyond little "Miss Emerald" on the wall and with what skill and sobriety of brush he has painted horsehair and mahogany, we can not believe that he was not aware of the outrage this gown perpetrates upon the color-taste. So near St. Patrick's Day, too, when we are pursued by all the atrocious, acid greens a greedy dry-goods guild has introduced into feather and veil and robe! This is not fair!

The Best Portraits.

Of the portraits here the most impressive is that of a man and he a dark-gowned clergyman. Chase's likeness of Dean Grosvenor of St. John the Divine may be termed masterly in the full sense of the term. The intent gaze, the suggestion of concentrated thought in the clenched left hand on the arm of the chair, the general air of clericality about face and figure contribute each in its way to a portrait which really represents somebody—not a type or an average. The rose-colored scarf runs across the breast about where the upper edge of a lady's corsage comes in



AN AMERICAN GIRL,
By J. Alden Weir.

In "The Ten" at the Montross Gallery.



THE VIOLINIST,
By Joseph De Camp.

In "The Ten" at the Montross Gallery.

evening dress; it forms a band that places neck and head apart from the figure, and for some reason has a very pleasing effect. But Mr. Chase is not content with excellent portraiture and still life, with portraits in drawing and etching as well, but shows landscapes from his Florentine villa, one with sunlight flickering on the grass behind the pale yellow house, the other with old olive trees taking the place of the orchards at home.

Tarbell and Benson.

E. C. Tarbell having had a "one-man" show in these galleries recently, contributes a single "Lady in Blue," with flowers to the right of her, flowers at her breast; a charming head and interesting profile are hers; but the left hand, raised in an ungraceful attitude and ugly in the modeling of the fingers, detracts very seriously from the picture. F. W. Benson has been following Abbott H. Thayer into the wide, wide world of nature, if we may judge so from his drawings of wild ducks and geese, and his painting, "Fish-Hawks." In his old vein, but perhaps not quite so firmly expressed as formerly, is the group of two girls in sunshine called, "Sun and Shadow." The pretty girl on the fence is a trifle too diaphanous for her position against the sky. Yet the picture has Benson's old breeziness and go, his clever suggestion of the flicker of shade, and active air that stirs hair and robe.

Robert Reid's Showing.

Robert Reid has a still more papery, —shall we say wall-papery?—element in the girl walking "On the Terrace," or, with iridescent shell near her face, listening to the "Voice of the Sea." He is best in a frank color-scheme, such as "Rose, Gray and Yellow," where the human being confessedly stands for no more than flowers or furniture.

Weir and Hassam.

Somewhat like him in that respect, J. Alden Weir charms one with the delicate colors he has wrought into robe, face and background of "An American Girl," a decorative panel, if not a human document. So in "A Flower Girl" and "Figure in Profile."

The lady with black furs, pink hat and gown, big opal brooch and ring, whom Childe Hassam presents, is a large decorative person who must be content with being decorative only, for her face, rudely modeled, hardly counts in the game. Nor is the other young person who stands in front of a window, surrounded by "Strawberry" pottery, of much importance for her own sake; she is the slave of her dress and surroundings. These "decorators" are often very happy in their drawings; to wit: "Weir's drawings, landscapes, studies, etchings, Reid's nude, Hassam's townscapes."

Metcalf and Dewing.

Willard L. Metcalf sends two winter landscapes, "The Red Bridge" and "The River Road," fine pieces of perspective and very true to the clear, remorseless atmosphere of our climate. T. W. Dewing still paints, in his precious vein, those models of gruesome ugliness with whom he has daunted us these many years, those pieces of furniture so neatly wrought, albeit queer in perspective, those severe grey walls. He has become our representative of the old Dutch Cabinet Painters, doing in his own precise and moderate way a kind of picture for which there ever was and ever will be a demand, despite the "whoops" and "bohs" and "bahs" of "cubists" and "pointillists," of "con-fettists" and "futurists."

These thirty paintings at the Montross Galleries, not to speak of the score or so of drawings, offer to amateurs and connoisseurs a genuine feast. They depart on April 6.

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On receipt of \$2.00 this periodical is sent for a whole year weekly to the United States postpaid by the publishers.

E. A. SEEMAN in LEIPZIG (Germany)

AROUND THE GALLERIES

On Apr. 1, P. W. French & Co., 142 Madison Ave., will remove to their new building, No. 6 East 56 St.

The unusual example of Rubens's "Marriage of St. Catherine," recently on exhibition at the E. Gimpel & Wildestein Gallery, No. 636 Fifth Ave., is to be shipped to Paris. The canvas has been sold to a European Museum.

An exhibition of portraits by the early French masters will open at the Ehrich Galleries, No. 463 Fifth Ave., on Monday. The display will include examples of Nattier, Rigaud, Tocque, Vestier, and Largillière.

The collection of old Chinese porcelains, bronzes, enamels, Cinnabar lacquers, jades, and other treasures, formed by the late U. S. Minister to Cuba, Herbert G. Squiers, will be placed on exhibition at the American Art Galleries, No. 6 East 23 St. about Apr. 5, and will be sold there at auction Apr. 9-12 inclusive. This exhibition and sale will be followed by those of the pictures, art objects and furnishings, owned by the late William Buchanan (including a number of good Barbizons) the sale of the pictures to take place at the Plaza, Apr. 17-18, while the art collections, comprising 30 fine tapestries, many rare rugs, some excellent pictures, and antique and modern furniture, porcelains and furnishings, owned by the late J. Hampden Robb, will be sold at auction Apr. 24-28, and Mr. Robb's fine library, Apr. 30 and following days.

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EDITED BY FITZROY CARRINGTON

The April Number of THE PRINT-COLLECTOR'S QUARTERLY contains the following illustrated articles:

GIOVANNI BATTISTA PIRANESI (1720-1778)

By BENJAMIN BURGESS MOORE

DÜRER'S WOODCUTS

By CAMPBELL DODGSON, M. A.

THE PRINT-COLLECTION OF THE MUSEUM OF FINE ARTS, Boston

By FRANCIS BULLARD

FÉLIX BRACQUEMOND: AN**ETCHER OF BIRDS**

By FRANK WEITENKAMPF

THE ART AND ETCHINGS OF JEAN-FRANÇOIS MILLET

By ROBERT J. WICKENDEN.

THE PRINT-COLLECTOR'S QUARTERLY is published in February, April, October and December of each year. It measures 7 x 4 3/4 inches, is copiously illustrated, bound in gray paper covers, and is printed at The De Vinne Press, New York

THE PRICE OF THE PRINT-COLLECTOR'S QUARTERLY IS ONE DOLLAR A YEAR

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PLAZA SALE.

Modern foreign and American paintings belonging to the estate of John McCleave, Mr. Benjamin Stern, and from a well-known Fifth Ave. art firm, were sold by the American Art Association at the Plaza, Mar. 18 and 19 for \$58,800. The prices paid were fair to good and many bargains were obtained, notably Troyon's "Cow and Ass Driven by a Peasant," secured by Mr. C. P. Byrnes for \$2,700. This was purchased by the late John McCleave from Mr. Charles Sedelmeyer of Paris for \$14,000. Mr. Harry B. Smith secured Gerome's "The Artist's Model," for \$1,100. This picture brought \$3,050 at the Henry Graves' sale. Another bargain was secured by Mr. Louis Ralston who paid \$2,100 for a good and characteristic example by Ziem, "Fête at Venice."

Following is the list of pictures which brought \$350 and over, with the names of artists and buyers:

Head of Cardinal—Vibert; L. L. Firuski....	\$675
Woods Near Norwich—Stark; W. W. Seaman, agent	210
Landscape—Inness; M. Knoedler & Co.....	710
Landscape—Keith; G. G. Eddy	580
Venice—Ziem; G. G. Eddy	1,290
Musical Critics—Jimenez; S. F. Rothschild....	400
Driving Home Calves—Braith; Daniel Huber, Jr.	430
Chef de la Gorde Blanche—E. Deutsch; M. Beck	1,025
A Gentleman—Roybet; G. G. Eddy	850
Easter Song—Prof. Kiesel; M. Beck	370
Landscape, near Hingham, Norfolk—Old Crome; M. Knoedler & Co.....	575
Farm in Hungary—Pokitonow; M. Knoedler & Co.	350
Sundown—R. C. Minor; E. P. Earle.....	720
En Vedette—Edouard Detaille; Mrs. Alfred Jaretski	750
The Barnyard—Jacque; M. Knoedler & Co....	410
Paysage—Corot; Seaman, agent	500
Shepherdess and Sheep—Jacque; Knoedler & Co.	600
Forest Clearing—Diaz; Knoedler & Co.....	1,200
Nymphs and Cupids—Diaz; E. J. Cornish....	3,200
Dans les Champs—L'hermitte; Otto Meyer....	575
Exercising Horses—Fromentin; E. P. Byrnes....	500
Girl Knitting—Blommers; H. Reinhardt.....	750
On the Scheldt—Clays; Knoedler & Co.....	370
His Lunch—Kever; L. Israel.....	360
At the Fountain—Schreyer; L. L. Firuski....	1,825
The Artist's Model—Gerome; H. B. Smith....	1,100
Near Herrison—Harpignies; Holland Galleries	675
Flower Girl—Meyer von Bremen; D. G. Dery....	925
Coming from Pasture—Mauve; M. Knoedler & Co.	950
Lacemakers of the Vosges—L'hermitte; Knoedler	650
Return of the Fleet—De Bock; J. K. Neuman....	525
Le Jour de Fête—Francois Flameng; O. G. Jennings	750
At the Drinking Place—Marie Dieterle; W. W. Seaman, agent	1,600
Pond at Herrison—Harpignies; David Warfield	900
Nobleman of Louis XIII. Period—Roybet; W. W. Seaman,	825
Cows—Julien Dupre; John Leby.....	375
Geese—Ziem; C. P. Byrnes	350
Cardinal and Parrot—Vibert; E. C. Blum.....	585
Moonrise—Wm. Keith; Louis Katz.....	575
Landscape with Sheep—Wm. Keith; E. P. Byrnes	650
Reception of an Ambassador—F. A. Bridgeman; Mrs. C. A. Davis	600
Cattle—Van Marcke; R. T. Wilson.....	3,000
Sheep—Van De Weele; James M. Beck.....	550
Painting Lesson—Dagnan-Bouveret; F. F. Struwz	825
Portrait de la Marquise—Kaemmerer; D. G. Dery	425
The Lesson—Kever; A. Tooth & Son.....	900
The Haymakers—Julien Dupre; T. F. Vietor....	1,025
Troupeau dans la Plaine de Barbizon—Jacque; David Warfield	2,500
Les Cadets de Gascogne—Vibert; H. P. Smith	1,025
Cow and Ass Driven by a Peasant—Clouded Sky—Troyon; C. P. Byrnes	2,700
Grand Canal, Venice—Ziem; O. Bernet, agent....	1,500
Depart du Regiment—Jazet; D. Y. Dery.....	500
Flock at Drink—Anton Braith; Henry Schultheiss	500
Fête at Venice—Ziem; Louis Ralston.....	2,100
Caligula Offering Himself for Adoration of People—E. Levy; W. S. Hughes.....	400
The Hurdy Gurdy—Jacquet; Martin Beck....	750
Shrimpers—J. Scherrewitz; James M. Beck....	400

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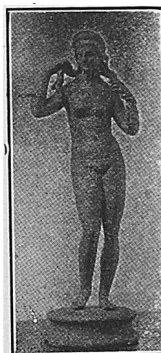
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FOREIGN LETTERS.

(From our Correspondents.)

The Hague, Mar. 7, 1912.

There is now on exhibition in the print room of the Rijks Museum at Amsterdam to continue through May, an important collection of etchings by Lucas van Leyden comprising 172 examples of his work.

The authorities of the Boymans Museum at Rotterdam have recently made an interesting discovery. It appears that on a "Portrait of a Man," by C. Fabritius, which bears his signature, has been found a second signature, "C. Fabritius Aet Ao. 31," and the date, 1645, underneath, from which it now appears that this canvas is a self-portrait of the artist whose life is so wrapped in obscurity. This new find settles one disputed point in it. The year of Fabritius's birth has generally been fixed as 1624-25, following Blijswijk's statement that the painter was about thirty when he was killed by the explosion in Delft, 1654. At the same time it was recognized that there was a difficulty in accepting this, for the de Notte portrait in Amsterdam bears a date that appears to read 1640, and it could not possibly have been the work of a lad of fifteen. If, however, Fabritius was thirty-one in 1645, as this newly-discovered signature tells, then he was born in 1614, and painted the de Notte picture (supposing its date to be correctly read 1640) at twenty-five or twenty-six. It follows, on the other hand, that when van Hoogstraten says he worked with Fabritius in Rembrandt's studio from 1641 onwards, he cannot have meant that Fabritius was there, like himself, as a pupil.

Historical Miniature Display.

Brussels, Mar. 9, 1912.

The international exhibition of miniatures was opened Mar. 5 by King Albert and his mother, the Countess of Flanders. The display will continue for three months and every precaution has been taken to secure the safety of the collection. It is the most brilliant and at the same time, the most unique exhibition of its kind ever seen on the Continent.

The contributors include King Albert, Queen Wilhelmina, Queen Mary, The Czar, and other Royalties, Mr. J. Pierpont Morgan and many members of the nobility of Europe.

It is a show displaying not only the masterpieces of miniature painting, from the earliest to the latest productions of this branch of art—all gathered from the finest Royal and private collections in Europe—but also the old MSS. of the Middle Ages, brightened with water-color designs and ornaments, from which sprang miniature-painting on ivory, enamel, wood, glass, silver, copper, and other materials. The miniatures of each century have a separate room, each of which is adorned with rare tapestry, oils and antique furniture of its period, the 16th century room, for instance, being framed with the deliciously-painted wood panels of the boudoir of Gabrielle d'Estrées, the mistress of the French King Henry IV.; the 17th being garnished with Italian furnishings originally manufactured for, and owned by, the family of Cardinal Mazarin; the 18th century room with magnificent tapestry in Watteau style taken from the collection of the Duke d'Arenberg, and so forth.

The richness of the collection may be judged by a glance at a few of the principal names. By the Hilliards there are a dozen of the finest examples; by the Olivers as many; by Cooper two dozen; by the Lenses,

Crosse, Hoskins, Cosway, Engleheart, the Smarts, and Plimer about a score a-piece; and smaller though the representation is of Flaxman, Humphry, Shelley, and other favorites, the quality is sustained. There are rarities by Hogarth, Hoppner, and William Hunt; there are numerous enamels by masters such as Zincke and Bone, and plumbagos as well. Moreover, there are brilliant examples by the lesser-known miniaturists whom this exhibition will make celebrated throughout Europe, and there are items of the highest historical interest.

Munich.

In the modern gallery of Heinrich Thannhauser, Munich, Theatiner-Maffestrasse, there is on exhibition and sale, pictures and drawings by modern artists, notably Leibl, Trubner, Schuch, Segantini, Hodler, Israels, Uhde, Liebermann, Slevogt, Corinth, Zugel, Habermann, Manet, Renoir, Pissarro, Courbet, Van Gogh, Bonnard, Vuillard, Redon, Picasso, Derain, Camoin, Vlaminck, Doucet, Le Beau, Hengeler, Tooby, Pietzch, Futterer, Jul. Hess, Osswald, Jul. Seyler, Felber, Bauriedl, Reumann and Max Mayrshofer.

Amsterdam.

During this month in the fine new gallery "de Roos" at Amsterdam, there will be a large and important sale of old pictures and antiques, from the estates of titled families from Overysel and Utrecht, and from other sources. This sale will be of especial interest as it will bring out family portraits by Ferdinand Bol, Elias van der Helst; four admirable and well-preserved Gobelin tapestries with foliage and figures; a lovely collection of miniatures and important painted hangings. Among the antiques there is some valuable old Delft; superb Chinese and Saxon porcelains, various beautiful art objects, pearl necklaces, gold and silver work, etc. In May next there will be another sale in this gallery of modern pictures, comprising the important collection of M. "P. T."

E. J. van Wisselingh & Co. have opened their large new and handsomely appointed galleries, 78-80 Rokin, a fine place to show and study works of art. They are just showing representative examples of the leading artists of the Dutch and French schools, namely, Jacob, Willem and Matthew Maris, A. Mauve, Alb. Neuhuys, Josef Israels, Poggenbeek; Corot, Millet, Troyon, Dupré, etc. The greater part of these pictures came from world-known private collections of Holland, England, Scotland, etc.

They also show many fine specimens of the younger Dutch artists, such as Akkeringa, Bauer, Breitner, Dysselhof, Witsen, de Zwart, etc., whose work Messrs. van Wisselingh & Co. are controlling.

MORGAN MSS. GENUINE.

The Catholic University at Washington, through one of its professors, has put its stamp of approval on the Coptic MSS. recently bought by Mr. J. Pierpont Morgan and whose authenticity and value are questioned by Paris experts. The University's professor of Assyriology and Egyptology, Dr. Hyvernat, is the one who examined the manuscripts and indorsed them. He is now in Egypt finishing his work and is expected to bring the valuable manuscripts when he returns here in June.

According to the University bulletin, Prof. Hyvernat describes this collection as "the most complete, and from the point of view of Christian art, the most valuable yet known."

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